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Four types of visual aids are discussed - films, filmstrips, slides with or without narrative tapes or discs, and tapes and discs without visual materials.

Lessons using visual aids should be planned as carefully as any other lesson. Children should not acquire the attitude that they are being entertained. Foreign language material should be played several times and the skill of note-taking in the language developed. Suggested steps for the use of films are: teacher preview and preparation; new material prepared for students; student viewing and oral participation; follow-up work, oral and written; and re-reading of the textbook. A sample Spanish quiz is given, based on a film about Mexico.

Tapes and discs are to be presented with the textbooks. They should be played several times and oral and written tests given on content. A list of materials is given for Spanish, German, and French.

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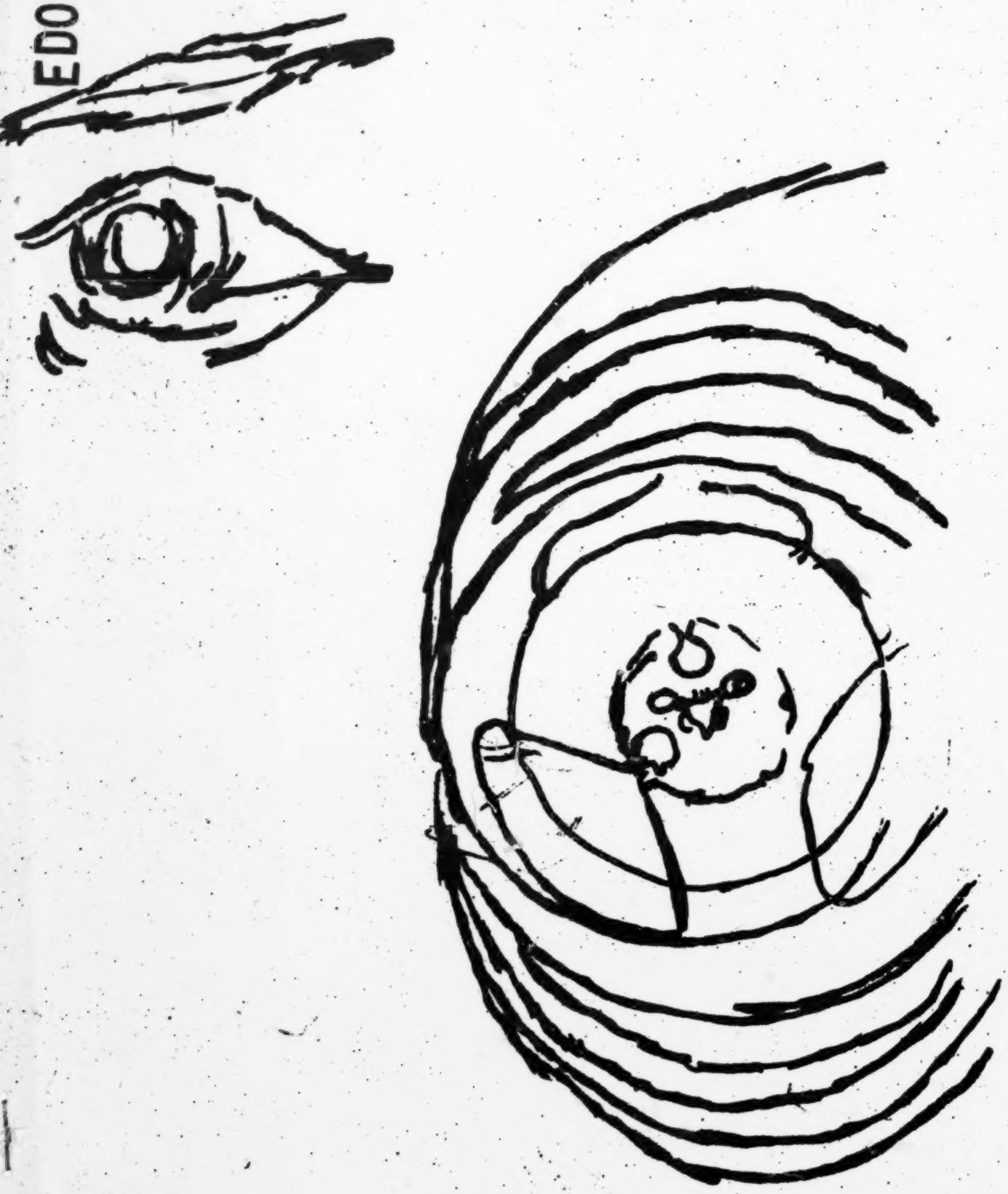

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The Use of Narrative-type Audio-visual Materials in Foreign Language Teaching, by Dora F. Kennedy, Supervisor of Foreign Languages

Introduction - (Items 1-4 below apply to Latin teachers also.)

This bulletin is concerned with suggested procedures in the use of foreign language films, filmstrips, filmstrips and/or slides with or without accompanying tapes or discs, and narrative-type discs and tapes not accompanied by projected materials. The use of audio materials such as drill tapes or discs, as basic tools of instruction employed in teaching the structure, pronunciation, and grammar of the foreign language is not treated in this bulletin, since that is a separate phase of methodology, and has been treated in various publications of this office, and in recommended professional texts.

These pages deal with the kinds of audio-visual materials enumerated above, to be employed to a limited extent at the first and second levels, and to a much greater extent, in levels III and IV, in order to develop further the skill of aural comprehension, i. e., the ability to glean information, or content, from a narration, in the foreign language at normal, or near-normal speed, or the ability to discuss information in the foreign language.

The subject matter of such material is usually cultural* in nature. Such material is becoming increasingly available on both discs and tapes. It may include geographical, historical, biographical, literary, scientific, artistic, sociological information, as well as current events. In the latter category are such publications as the French sound magazine Sonorama, and the Audiolingual Digest available in both French and Spanish.

The following pages offer some suggestions as to procedure in the use of such aids. Of course, creative teachers have undoubtedly evolved techniques which have proved effective. The following points are to be kept in mind:

1. The lessons involving the use of an audio-visual item must be as carefully planned as any other type of lesson. Hence the material must be previewed by the teacher.

2. It is crucial that the students at no time be permitted to acquire the attitude that they are being entertained with such an activity!

3. Apropos of item No. 2, it is absolutely essential that pupils be given definite responsibilities and tasks which they must carry out in connection with the activity. They must be aware of this definite requirement beginning with the first viewing of the item.

* The reader is reminded that "cultural" may refer to the various aspects of that civilization which the foreign language represents, and not merely to the cathedrals and art museums.

4. The plan which the teacher has developed for a particular lesson of this nature should be explained to the students beforehand, together with the reasons for his requirements.

5. The item should be played or showed several times, preferably over a period of two or three days.

6. The objective of lessons of this type must be twofold:
   a. That the students learn the salient points of the content involved.
   b. That the students experience further linguistic growth.

7. The skill of taking notes in the foreign language must be taught by setting up tasks in which this activity is required. (Levels III and IV)

8. Techniques must be adapted to the nature of the material. For example, the Pathescope-Berlitz series of filmstrips and discs includes pauses for repetition on the discs.

9. One of the culminating activities of a series of lessons of the type under discussion herein should be a brief "controlled conversation" in which students are required to create their own answers to leading questions, using the information with which they have been working.

10. It is not advisable to permit pupils to take home copies of the texts which have been purchased with these materials, because of possible losses. Obiter, in an article on the subject of audio-visual aids, Theodore Huebener suggests: The pupils should be prepared for the showing, so that they know what to look for and listen for; the teacher should plan the discussion so that the maximum in observation, critical thinking, acquisition of knowledge, and appreciation may be attained. Every endeavor should be made to gain the widest pupil participation.*

A discussion of specific audio-visual materials of the narrative type follows, together with suggested activities.

I Foreign Language Films

Several companies are engaged in the production of films specially designed for high school classes. These films are accompanied by guidebooks for use by the teacher and pupils. They usually contain valuable step-by-step suggestions for using the films with classes. The guidebooks also contain the script of the narration and follow-up exercises. At least fifteen guidebooks should be purchased with each film. Most of these films are from sixteen to twenty minutes in length.

* Modern Language Journal, October 1959, pp. 266-267.

Suggested Procedure:

1. Teacher previews film.
2. He decides at what level or levels he will show it.
3. He makes a list of the words, phrases, allusions, and structures which his students have not had. He drills the students orally a day or two before the showing of the film. These drills are executed through the medium of the text of the narration. Instead of a list of words with English equivalents, the actual sentences in which these words or structures occur in the narration are used used to drill the class. Many guidebooks suggest that the texts be passed out to the students at this point. The narration is read by the teacher sentence by sentence, followed by class reading after each sentence. Time is taken to drill orally new vocabulary and structure in context, making certain that students know the meanings. The text is read a second time - teacher and pupils together - at a faster tempo. The teacher should attempt to preserve the phrasing, linking, joining of vowels between words, and intonation, as he recalls them from his preview.
4. It is desirable to give students ditto copies of the new words, phrases, and structures (in brief context) for home study.
5. The teacher has prepared a group of questions in the foreign language to be copied from the board, or on ditto, which the students must be prepared to answer orally as one of the final activities; and eventually to answer in written form as homework. These questions should involve the student in "things to look for, and things to listen for." Teachers may use exercises in the guidebooks for this purpose. Show film twice. If day-light screen is used, students may take notes, which they can use in formulating answers to the questions. STUDENTS SHOULD NOT USE TEXT WHILE VIEWING FILM. IT IS ASSUMED THAT ITEMS 3 AND 4 HAVE BEEN FOLLOWED.
6. Some films are accompanied by a tape recording of the sound track. This tape can be played immediately after the showing for further audio training. Some teachers have made their own tape of the sound track of a film while previewing it. The teacher might keep such a tape for re-use long after the film itself has been returned to the film center or to the company.
7. Re-reading of the text may be necessary. This is left to the discretion of the teacher.
8. Variations:
   a. Students may be asked to prepare questions to ask one another during oral followup.
   b. The film may be re-run without sound track, students being assigned to take turns as narrators for a minute or two each. Students should be given forewarning of an assignment of this kind.
   c. Parts of the narration may be assigned to various students, which they must be prepared to read orally as "perfectly" as possible, in imitation of the narrator, while the film is being re-run without sound track.

d. Teacher may re-run film, stopping at various points, and calling on various students to comment.

9. Final activities:
   a. Require written answers to be handed in on day following oral discussions of questions.
   b. Written quiz on the content of film.
   c. Aural comprehension quiz, either taped beforehand by teacher or dictated "live," in which pupils write answers to questions heard.
   d. Late third level students and fourth level students may be required to write brief summary of the content of film.

At the third or fourth showing, the majority of the students should be able to comprehend most of the narration without "crutches" of any kind. The sequence described above should not be attempted in one class period.

N.B. The above suggestions would have to be highly modified and simplified if the teacher decided to show a film to pupils late in level I or early in level II. The teacher must then determine how much of the discussion can be reasonably conducted in the foreign language. Perhaps it might be wiser to postpone the showing of the films which a school system has purchased to the late second year and the third and fourth years, so that they would be "new" to the students.

Sample written quiz used by Mrs. Thompson, Northwestern High School, with color film, México y Sus Contornos, International Film Bureau. (available - Materials Center)

PELICULA

México y sus contornos

Llene los blancos:

1. La capital de México es _____
2. México fué fundada por los _____
3. El águila estaba posada sobre un _____
4. La capital _____ significa "lugar del nopal sobre la roca."
5. La plaza principal, que ahora llamamos el ____ es el corazón de la metrópoli.
6. La bandera mexicana es _____, _____ y _____.
7. La pirámide mayor es la del _____.
8. En Xochimilco están los famosos jardines _____.
9. En los marcados hay toda clase de _____ y _____.
10. El árbol de la "Noche Triste" donde Cortés lloró su derrota es _____.
11. Xochimilco significa Campo de _____.
12. La Basílica de Nuestra Señora de Guadalupe es el _____ más notable.
13. Los mexicanos son muy aficionados a las corridas de _____.
14. La plaza de toros es la más _____ del mundo.
15. El toreo es un ____ y no un deporte.
16. Requiere mucha gracia y _____.
17. Se necesita mucha precisión y sangre _____.
18. Cuernavaca es un _____ de México.
19. Los famosos jardines se encuentran en _____.
20. Taxco es famoso por sus _____.
21. Las calles de Taxco son muy angostas y _____.
22. Acolman es un _____ de estilo plateresco.
23. La estatua de Carlos IV es llamada _____.
24. Benito Juárez es un _____ mexicano.
25. Las flores en México son muy _____.

Sample oral questions used by Mrs. Thompson, Northwestern High School, with film described, p. 5.

PELICULA

Mexico y sus contornos

PREGUNTAS:

1. ¿Qué es el Zócalo?
2. ¿Qué quiere decir Xochimilco?
3. ¿Qué hay en Xochimilco?
4. ¿Qué venden en los mercados?
5. ¿Cuál es el santuario más importante de la nación?
6. ¿Es la corrida de toros un deporte?
7. ¿Qué cualidades son necesarias para torear?
8. ¿Por qué es notable el pueblo de Taxco?
9. ¿Qué son el Popocateptl y el Ixtachihatl?
10. ¿Quién fué Benito Juárez?
11. ¿Por qué es famoso Acapulco?
12. ¿De qué están hechas las piñatas?
13. ¿Quién es un famoso pintor mexicano?
14. ¿Cuáles son los colores de la bandera mexicana?
15. ¿Dónde está el árbol de la noche triste? ¿Cuál es su importancia histórica?

II Filmstrips or Slides With Narrative Tapes or Discs

Procedure:

1. Items No. 1 through No. 8, and No. 10 through No. 12 under Films to be followed.

2. Slides and filmstrips lend themselves more easily to flexible procedures. Variations not given under Films:

a. After the initial showings, slides or frames may be assigned to different students, who could have prepared either to read that portion of the text which applies, or to narrate a commentary of their own creation, in which questions could be asked of other members of the class.

b. Some filmstrips and slides contain text or captions of material which is on the tape or disc. For second or third showings, the teacher may hold projector knob in such a manner as to obscure the caption in the case of the filmstrip; in the case of the slide containing text, it is necessary to cover the part of lens involved with a strip of adhesive tape or similar material. Of course, at some point in the sequence, the tape or disc should be played alone, and eventually there should be an aural comprehension quiz of some kind, as mentioned under Films. During the playing of the tape without the filmstrips or slides, the teacher may use the pause button at various intervals and direct the students to write a summary either in English or in the foreign language of what has just been heard.

III Filmstrips and Slides Not Accompanied by Tapes or Discs.

1. If these materials have no captions, part of the teacher's previewing task is to create a commentary or a planned discussion for each frame or slide, so structured that it is within the limits of comprehension of his own class. Such a situation might occur with slides or photographs which the teacher owns.*

2. The teacher must present beforehand new vocabulary contained in the slides, photographs, or filmstrips (or, this type of material might be used as a medium for presenting the new vocabulary in this case.)

3. The teacher may even prepare a taped commentary to be used as described under II.

4. Follow-up activities as itemized under the two previous headings may be used as they can be modified to fit the material.

* Desirable equipment for showing photographs might be an opaque projector.

5. If the filmstrips contain captions in the foreign language, (no acc. disc or tape) the teacher may proceed as follows:

a. Preview and compose brief commentary for each frame.
b. Present new vocabulary, etc., to class beforehand.
c. Formulate questions or follow-up activities, which class is responsible for.
d. Run filmstrip through once, teacher reads captions followed by class reading.
e. Run filmstrip through more slowly - call on individuals to read captions; use prepared commentary, which includes leading questions.
f. Run filmstrip through third time, with captions hidden. Call on individual students to comment on each frame.
g. Require written answers to the questions as homework.
h. Require written brief summary of content of filmstrip.
i. Require students to prepare questions to ask one another, without showing of filmstrip.
j. Dictated test either taped or "live."

6. Cultural filmstrips with English captions should not be purchased for a foreign language program. However, teachers may wish to use [redacted] in the following manner those which the school system may already have:

a. Show the filmstrips by controlling the projector in such a manner that the caption is not visible. The entire lesson can then be planned with the procedures suggested under "filmstrips without captions." (No. III, items 1-4)

IV Narrative Tapes and Discs Without Accompanying Projected Materials

1. Teacher pre-listens to tape, goes over printed text thoroughly.

2. Plans which words, phrases, structures on which to drill students in context.

3. Prepares questions for oral and written followup. Or plans to use questions in guidebook.

4. Gives students copies of questions for which they are responsible.

5. Passes out guidebooks to pupils. Oral reading of one sentence or a few sentences at a time, followed by class reading in unison. Time taken to drill new items.

6. Tape or disc played twice as students follow in text.

7. Tape or disc played several times while students listen without text. If it is a tape, teacher may use pause button to stop it at intervals for discussion.

8. Aural comprehension and written quiz on content.

9. During the playing of the tape without the filmstrips or slides, the teacher may use the pause button at various intervals and direct the students to write a summary either in English or in the foreign language of what has just been heard.

V Audiovisual Materials in Latin Classes

This bulletin is not concerned with the use of drill tapes such as the Sweet materials for the teaching of Latin grammar, but rather with the enrichment-type audio-visual materials, e.g., slides, films, filmstrips, tapes or discs, dealing with various aspects of the Graeco-Roman heritage. Most of this material contains English commentary. In the case of Latin, we are not concerned that this material necessarily provide further linguistic practice per se, but that it present cultural information to the student through a more lively and colorful medium. The task of the Latin teacher in this case perhaps parallels that of a history teacher using comparable aids.

1. The teacher must preview material; decide how it fits - it should either complement or supplement the current work of the class.

2. Compile a list of terms, concepts to be explained to class.

3. Prepare a set of tasks required of the students in connection with the use of the audiovisual material. Retention of main points of the information should be demanded.

4. Students should be taught that at no point is it the intention to entertain them.

5. Highly capable students may be charged with the responsibility of conducting follow-up discussions.

6. Written summaries or reports of various kinds may be required.

7. For tape recordings such as the EMC series in which the dramatization is partially in Latin, the teacher must listen to the recording beforehand in order to plan the procedure. Any new Latin items should be taught before the pupils listen - items No. 1 through 6 above apply.
   a. Pupils may follow script on first playing; teachers may attempt second or third playing without using scripts.
   b. Pupils may also read the dramatization, taking parts. This activity may be used effectively in Latin Club meetings.

8. Disc or tape containing complete narration in Latin, e.g., an oration:

a. It is necessary that the work or parts thereof have been studied thoroughly in class beforehand. If the entire work has not been translated by the class, pupils should be aware of the content of those parts which have not been translated. The teacher may read passages while pupils listen with books closed.
b. Recording should be played in parts, while pupils follow text. Class discussion may occur at various pause points.
c. Pupils may listen to some parts with books closed to savor the beauty of the language, or to appreciate rhetorical devices.

(See FLM 59-60 #26 for Latin tape recordings)

APPENDIX A

Foreign Language Films now available at the Materials Center, Board of Education, Bladensburg, Maryland (consult FLM 59-60 #20 pink copy for procedures on how to borrow films, filmstrips, etc., from the Materials Center. This publication also lists foreign language filmstrips, slides, and discs.)

French

Film No. 522 French for Beginners-Black and White (10 min.) - 30 texts
Film No. 523 L'Entente Cordiale-Black and White (10 min.) - 30 texts

Spanish

Film No. 519 Mexico y Sus contornos - color - 15 texts - 20 min.
Film No. 520 El cumpleaños de Pepita - color - 15 texts - 10 min.

German

Film No. 521 Hamburg Die Hansestadt - color - 15 texts - 16 min.

New tape-slide combination to be added after February 22, 1961:

Paris - Tape narration with color slides (French) - 15 copies of text.

La Chevre de m. Seguin, by Baudet (French) - 15 copies of text.

Morelos (Mexican Hero)
Tape narration with slides (Spanish) - 15 copies of text; text also appears on each slide

San Francisco de Asis - narrative tape - 15 texts - no accompanying slides (Spanish)

Check FLM 59-60 #20 also for the Wilmac narrative discs available from Materials Center.

* * *

Films are frequently ordered on preview by the supervisor. Such a film is usually sent to a teacher, who is asked to use it with his classes, to attempt to determine the level for which it appears to be best suited, and to obtain student opinion. The teacher is asked to submit an evaluation of the film, including his recommendation for purchase or rejection. These statements are kept on file.

* * *

Those filmstrips in the Materials Center with English captions were purchased prior to 1959. This type of purchase has been discontinued.

APPENDIX B

Suggested Reading

"Audio-Visual Aids in the High School," by Theodore Husbener, Modern Language Journal, October, 1959, pp. 266-267

* * *

The January, 1961, issue of the Modern Language Journal contains three items of exceptional worth:

What can we expect from the Language Laboratory? by Vincenzo Cioffari, pp. 3-9
Reading a Foreign Language, by M. Helen Duncan, pp. 17-19
Annotated Bibliography for 1959, pp. 24-43

APPENDIX C **Tape Splicing**

The following directions have been excerpted from The How-to-Do-It Booklet of Tape Recording, available free from the Minnesota Mining and Manufacturing Company, 900 Bush Avenue, St. Paul, Minnesota.

1. Splicing is simply the joining together of two sections of tape. A good splice is never heard; it must be strong and lasting; it must not get gummy or sticky with age.

2. On most TESTS, silent intervals are of proper length for correct timing. Therefore, in mending, simply fit the broken ends and splice. Or if a fresh cut must be made, overlap the ends as little as possible and cut at a shallow angle - 30 to 45 degrees - for maximum strength and flexibility of splice.

3. Butt the cut ends of the tape in splicing block without overlapping them. Make sure that you apply the splicing tape to the shiny side of the magnetic tape.

4. Apply small section of tape to the splice. Use 7/32" size and apply it parallel with the magnetic tape. Rub splicing tape firmly with fingernail to iron out air pockets for positive adhesion.

5. If a splicing block is not available, lay magnetic tape on a flat surface. Butt the cut edges carefully and hold in position with index and forefinger. Apply short strip of 1/2" or 3/4" wide, splicing tape diagonally across splice and rub firmly to remove all air pockets.

6. If splicing tape is wider than the magnetic tape used, trim off excess, cutting into magnetic tape very slightly. This eliminates danger of exposed adhesive, gumming up recording head, or sticking to adjacent layer of magnetic tape.

7. In cutting magnetic tape, avoid a 90 degree angle cut (which may pop on replay) or an excessively long diagonal cut (which tends to peel at the splice.)